

# On the European Stage

2019–2024

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priorities  
for the live  
performance  
sector



**PEARLE**

LIVE PERFORMANCE EUROPE

# PEARLE\* MEMBERS

## EUROPEAN ASSOCIATIONS

**Austria** Wiener Bühnenverein – *Association of Theatres in Vienna* | Theatererhalterverband Österreichischer Bundesländer und Städte – *Association of regional and city theaters in Austria*

**Belgium** Belgische Schouwspelvereniging, BSV – *Association Belge du Spectacle, ABS – Association of performing arts in Belgium* | Overleg Kunstenorganisaties, oKo – *Platform for arts organisations* | Fédération des Employeurs des Arts de la Scène, FEAS – *Chamber of Francophone Employers in the Performing Arts*

**Bulgaria** Balgarska asotsiatsia na rabotodatelite v oblasti na kulturata, BAROK – *Bulgarian Association of employers in Culture*

**Czech Republic** Asociace profesionálních divadel České republiky, APD ČR *Association of the Professional theatres in the Czech Republic* | Asociace symfonických orchestrů a pěveckých sborů České republiky, ASOPS – *Association of the Czech Symphony Orchestras and Choirs*

**Denmark** Dansk Teater – *Danish Association of Theatres* | Dansk Ensembles, Orkestre og Operainstitutioner, DEOO – *Association of Danish ensembles, orchestras and opera institutions*

**Estonia** Eesti Etendusasutuste Liit, EETEAL – *Estonian Association of Performing Arts Institutions*

**Finland** Suomen Teatterit ry / Finlands Teatrar rf, STEFI – *Association of Finnish Theatres* | Suomen Sinfoniaorkesterit, SUOSIO – *Association of Finnish Symphony Orchestras*

**France** Association française des Orchestres, AFO – *Association of French Orchestras* | Fédération des employeurs du spectacle vivant public et privé, FEPS – *Federation of employers in the public and private live performance in France* | Les Forces Musicales – *Association of French opera houses, orchestras and lyric theatres*

**Germany** Deutscher Bühnenverein, Bundesverband der Theater und Orchester, DBV – *German Theatre and Orchestra Association*

**Hungary** Magyar Szimfonikus Zenekarok Szövetsége – *Association of Hungarian Orchestras*

**Iceland** Samtök atvinnuveitenda í sviðslist og tónlist, SAVIST – *Employers association for the performing arts in Iceland*

**Italy** Associazione Generale dello Spettacolo, AGIS – *Italian Association of Performing Arts Organisations (on hold)*

**Netherlands** Vereniging van Schouwburg- en Concertgebouwdirecties, VSCD – *Association of Dutch Venues and Concert halls Directors* | Nederlandse Associatie Podiumkunsten, NAPK – *Dutch Association of Performing Arts & Music Organisations* | Vereniging Nederlandse Poppodia en Festivals, VNPF – *Association of Dutch Music Venues and Festivals*

**Norway** Norsk Teater- og Orkesterforening, NTO – *Association of Norwegian Theatres and Orchestras*

**Poland** Zrzeszenie Filharmonii Polskich, ZFP – *Society of Polish Philharmonics*

**Portugal** Associação para as artes performativas em Portugal, PERFORMART – *Portuguese Association of Performing Arts*

**Slovakia** Asociácia Slovenských Divadiel a Orchestrov, ASDO – *Association of Slovak Theatres and Orchestras*

**Spain** Federación Estatal de Asociaciones de Empresas Productoras de Teatro y Danza, FAETEDA – *State Federation of Associations of Theatre and Dance Production Enterprises* | Asociación Española de Orquestas Sinfónicas, AEOS – *Association of Spanish Symphony Orchestras*

**Sweden** Svensk Scenkonst – *Swedish Performing Arts*

**Switzerland** Schweizerischer Bühnenverband, SBV – Union des Théâtres Suisse, UTS – Unione dei Teatri Svizzeri – *Association of theatres in Switzerland* | Fédération Romande des Arts de la Scène, FRAS – *Association of 'Roman' theatres in Switzerland* | Orchester.ch – *Association of orchestras in Switzerland*

**United Kingdom** The Society of London Theatre, SOLT | UK Theatre Association | UK Theatre | Association of British Orchestras, ABO | Federation of Scottish Theatre, FST

## NON-EUROPEAN ASSOCIATIONS

**Australia** Live Performance Australia, LPA

**Russia** Russian Union of Concert Organisations, RUCO

## EUROPEAN NETWORKS

Opera Europa | ECA, European Circus Association | EFA, European Festivals Association | ETC-CTE, European Theatre Convention | FEVIS Europe | REMA | EEMN, European Early Music Network

## INDIVIDUAL MEMBERS

Ancienne Belgique (AB) – Concert venue, Brussels, BE | Sportpaleis – Concert venue, Antwerp, BE | Bozar – Fine Arts Center, Brussels, BE | CYSO - Nicosia, CY

For the most recent list, please visit

[www.pearle.eu/members](http://www.pearle.eu/members)

Join us! [info@pearle.eu](mailto:info@pearle.eu)

## About PEARLE\*–Live Performance Europe

PEARLE\* is the European umbrella organisation with 50 full and associate member associations and organisations in the live performance sector.

PEARLE\* represents more than 10,000 live performance organisations through its member associations

- From all forms of music and performing arts (dance, theatre, opera, circus) to any other live performance event
- From creation to production, distribution, dissemination and touring, as well as streaming or digital archiving
- From great classics to contemporary and cutting-edge innovative creations

PEARLE\* has members from all across Europe as well as from non-European countries.

PEARLE\* represents live performance organisations both with profit or non-profit legal status.

## About the live performance sector

>90% micro-companies and SMEs: ranging from micro to small and medium sized enterprises, together with a few large theatrical organisations employing over 1000 people

Employment: over 2 million people (musicians, performers, artists, technicians, administration, marketing, management, promoters, ...)

Turnover: 44,5 billion euros live music and performing arts sector

# ➤ MOVING THE SECTOR FORWARD

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**A** Live events and experiencing live music and performances are in great demand by audiences, not least by the young generations who grew up with social media and digital communication.

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In order to continue having the best conditions for the sector we call upon policy makers to:

- Design effective policy strategies to support **audience development** offline and online
- Ensure a fair balance for users of **copyrights and neighbouring rights** in policy debates and a respected partner in relations with collecting management societies
- Consult the sector to guarantee that **technical production facilities**, such as stage lighting and wireless microphone technology, do not endanger performances and to involve the sector when developing policy
- Empower the sector by helping it to develop **digital tools** for new experiences, for accessing culture by all citizens and groups in society and by making it possible to adapt existing tools to the specific characteristics of the sector
- Provide for support, funding and investment for **digital archives** of live performances for the people of today and the generations to come
- Encourage and support through access to different types of **European funding sources** the possibilities for cross-border cultural cooperation, audience outreach to specific target groups and geographical areas, and initiatives with other sectors

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**B** Access to culture is most essential: cultural education is to be widely integrated in curricula from a very young age. It should be directly or indirectly available for all citizens as culture and the arts are an intrinsic value of society.

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Therefore we call upon policy makers to:

- Guarantee that **cultural diversity** is ensured through concrete actions, from freedom to programme to repealing administrative burdens for touring or levying withholding taxes on foreign artists and performances
- Make pupils and citizens understand the rich **intangible cultural heritage** of theatre, music and dance as part of the larger context of history. This requires a renewed policy commitment to include such teaching in education curricula
- Acknowledge and honour the efforts undertaken by live performance organisations that **reach out to young people**. These efforts give meaning to their lives, provide places where they can develop their talents and take part in exchange and debates on societal themes in a safe environment
- Adapt curricula including **creative skills**. They are as much needed as other skills, allowing people to think out of the box, be empathetic, be constant in reaching goals, be flexible and solution-oriented
- Acknowledge that for organisations, including those that may rely on state or regional funding, **independence** in artistic

# Sharing a passion for live performance: for a Europe

## ACTION A

**A stimulating environment to create live events**

## ACTION B

**Culture and education at the heart of the European project**

programming, in managing the organisation, in negotiating with workers and/or unions, is necessary in order to increase efficiency of the daily operations as well as visibility with the audience, whilst respecting accountability to the funding body

- Allow for organisations to **access funding** programmes which they consider fit for their needs regardless of eligibility criteria for specific companies or organisations, as those create privileged access by specific groups and exclude others which may have projects that fully comply with the objectives of the programme

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**C** Administrative burdens have grown exponentially for reasons of enforcement, combatting fraud or security. At the same time, EU policy has failed to support businesses in making rules easier by developing one-stop-shop, exemption in cases of disproportionate burdens, standardised forms.

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Therefore PEARLE\* calls upon policy makers to:

- Finally establish instruments to abolish **double artist taxation** for artistic companies and individual artists and establish facilitated mechanisms for claiming tax credit
- Ensure that member states can apply low (zero or exempt) **VAT rates for culture** and that the high labour intensity of the sector

# that stands out for culture



is taken into consideration in this regard, as well as exemptions on administrative requirements for SMEs in the sector.

- Urgently rethink **social security in the context of very high mobility** and develop easy mechanisms for employers when fulfilling the social security obligations for workers remaining subject to the social security regime of their resident country, as well as providing special rules in the context of **very short term posting** (< 1 month).
- Make sure that **visas for third country nationals** are not an obstacle or restriction

on touring and offering interesting programmes to our audiences in Europe, but are seen as opportunities for growth, offer of cultural diversity. In case of non-visa issuance costs are to be avoided.

- **Rethink the 90/180 day rule** which hinders both visa-required and visa-exempt artists and finally negotiate the best conditions for EU artists requiring visa to perform in other countries, in particular the USA.
- Provide exemptions for artist mobility between EU and UK after **Brexit**
- Support groups and individual musicians travelling with **musical instruments on airplanes** by establishing harmonised rules on airline policies in order to make it easier to take instrument on aircrafts
- Ensure exemptions for **musical instruments containing CITES protected species** travelling for non-commercial and commercial purposes, remove administrative burdens and limit the financial impact for ensembles, orchestras and music groups

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**D** The live performance sector is a highly labour intense sector. It is - due to its characteristics of constant innovation, creation and creativity - also a highly geographical and job mobile sector. This requires a level playing field for employers and those in the sector.

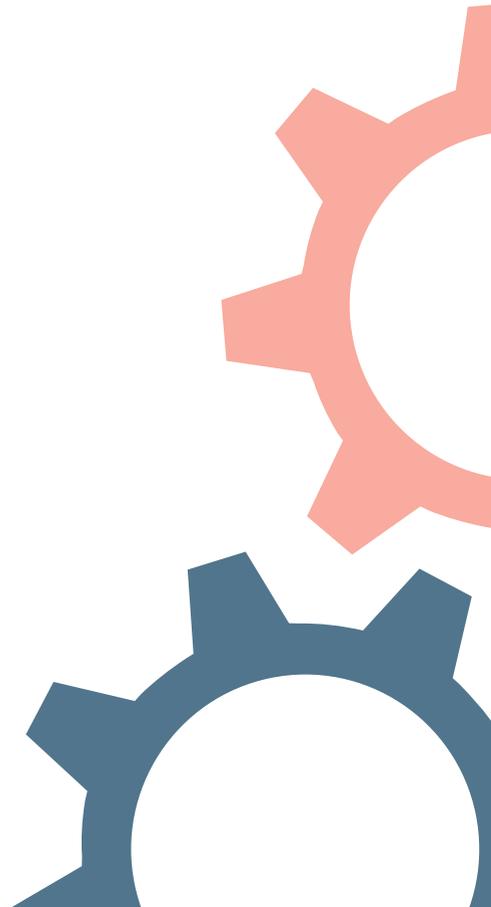
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In this context policy makers are called upon to:

- Endorse **autonomous social dialogue** in order to allow employers and those working in the sector to create a level playing field in their respective countries
- Develop ways to establish **social protection** for different statuses and make sure that the employers social security contributions – even in cases of very short term contracts - are intrinsically able to be added to individual's social security rights
- Make sure that the sector can adapt easily and quickly to developments in the sector, relying on **state of the art vocational and educational training and programmes** supporting employers in relation to training at the workplace (through apprenticeships or internships)
- Provide for support by way of funding programmes, training facilities and tools or guides to make **Health and Safety rules** easy to implement in company's policies and daily affairs
- Help make it possible to implement **diversity at the workplace and gender equality** (especially in management positions and on boards), as well as developing extended

programmes against sexual harassment, in favour of respectful workplace environments

- Develop 21st century policies and regulatory frameworks responding to new developments, demands and **work and life balance**
- Create the right framework for people to obtain a **wide set of skills**, including hard skills, social, interpersonal and creative skills in order to be able to work in a multidisciplinary and diverse environment



# Sharing a passion for live experiences: for a Europe that stands out for culture

More than ever culture and the arts are at the heart and the soul of the European Union. Rich in cultural traditions, our continent has an immense creative potential exploited daily by live performance organisations by producing breath-taking and exciting live experiences.

## CONTACT DETAILS

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We call for a Europe which

- **delivers quality policy initiatives:** forward-looking and aiming to support sectoral developments and new trends
- **stops creating administrative burdens,** but on the contrary seeks to simplify rules and their impact on the daily operations of live performance organisations
- caters for an **environment where cultural cooperation and cross-border mobility can thrive**

Let's shape a 2019-2024 legislative term that continuously improves concerns of live performance, so that it can move forward and thrive in the years ahead!

...turn the leaflet around to read more...

## PEARLE\*–Live Performance Europe is ...

- **A sector federation** – representing the specific interests of the sector at EU level, giving input to relevant regulatory proposals
- **An international network** – building bridges for people and organisations to come together, exchange and cooperate
- **An employers' association** – putting employment and social affairs issues in the live performance sector at the heart of its operations